

THEATRICAL SMALL TALK.

MACK IN "THE BOLD SOGER BOY" SHOWS THE OLD LIGHT TOUCH.

He is fat, but his Matinee Audiences Throbbed Him as Much as They Ever Did—His New Melodrama in Disguise—Things Amelia Couldn't Have Said.

A sceptical statistician whose hobby has been a naturally benevolent disposition declares that there are no popular songs in town. And about a dozen musical shows on Broadway and elsewhere? What does this mean? That we are ripe for a change, a catching refrain, a mere line, a proved by the avidity with which "Sarah's" "leg" has been jumped at. Even stunts can conductors repeat this neat, gawd feat of the Thomas pen. Every harp in town hears it as thirty souls about the hills. Fourteenth street and Irving place have been the scene of a play for the reason that "Bonn is better" still holds sway over the German imagination. But Sarah will reach Little Germany sooner or later. Edith at the cigar store has uttered the phrase and of course that settles it.

However, it is strange that the community has no heart-stirring ditty. "Under the Bamboo Tree" with its infectious dupe charms and its jerky accents still rules the whistlers. There are many excellent songs in contemporary productions, yet no one compelling masterpiece.

There are no bad melodramas; some are better than others. The highest type of this much-abused and little-understood dramatic form is the wholly insane, the type in which we swallow swiftness, tornadoes, explosions, fire, murders, impossible feats of heroism, abominable cruelties, vile villainies and noble-minded "bees" as wholesale.

A Desperate Chance, by Theodore Knicker, is of this kind. Founded on fact, it is a story of the life of a famous actor, who is thrown into the role of a detective. This play is quite capable of conducting us to the ninth and tenth heavens and there make his heroic exit. "Oh, if I only had a first egg!" That is melodrama of the purely insane sort. We confess to admiring it as an exhibition of "No art for art's sake"—to instance an Hegelian law of opposites.

Now, "The Bold Sooger Boy" at the Fourteenth Street Theatre is not exactly insane melodrama. It is the style of melodrama that wears for a mask the title "comedy drama." Nevertheless, it is melodrama. Theodore Durt says he has his star in mind when he has his first egg. It is a melodrama of the purely insane sort. We confess to admiring it as an exhibition of "No art for art's sake"—to instance an Hegelian law of opposites.

It seems a shame to call Andrew Mack fat? Mr. Dale did so. He is fat, but why say so when he is so nice? He must be melted into his audience by his fat. He is fat, but why say so when he is so nice? He must be melted into his audience by his fat. He is fat, but why say so when he is so nice? He must be melted into his audience by his fat.

Mr. Mack has not lost his good looks or his gift of blarneying. He handles it with the "gossamer," sings on and plays a comedy scene with his sweetheart in a way that reveals a genuinely light touch. Nor does his airy tenor organ prevent him from doing justice to the ruder dramatic situations. He bangles his enemy at the end of Act II. In the true Augustus Thomas fashion—down and out, as they say in sporting circles.

The star is also wise and modest enough not to monopolize the stage for the entire performance. His associates are all actors and the story is real enough if you only have the faith of little children. Richard Dillon, Guy S. Hines, Hugh Cannon, Robert Payton Gibbs, the gallery hissed him before he spoke, he looked such a Memphisian rogue. Harry Stone, Edgar Heron, a feeble "chinaman"—Francis Ring, Mildred Beverly, Maggie Fielding and the children comprised the cast. Little Vivian Martin, with the air of a grown-up girl, is one of the features of the production. If Mr. Mack keeps on he will be playing an opposition Hamlet to Mr. Gillette next season.

Ben Teal is on Broadway again recovered from his illness. He will be heard from in a few weeks.

Something may happen over Manager Conried's head next Friday; either a halo or a call. Mum's the word!

There were many who said that Charles Frohman only did his duty when he sent a \$1,000 check to the Palmer testimonial fund. Yes, but many others have not done so. Mr. Frohman, with characteristic philanthropy, set the ball rolling before he sailed for London. Let it increase as it will.

We cannot credit the story that Amelia Bingham spoke with asperity of the members of the unhappy critical chain-gang. We are her friends, her admirers, her slaves. Besides, she never loses her temper. Big, buoyant, brilliant Bingham is a tippler for you, Mr. McConnell! To picture that radiant aggregation of loveliness which is just reaching the surging point, to picture, we repeat, Miss Bingham in a suit, in a gown, her smooth brow creased by naughty jest wrinkles, her wistful, full chin set and drawn, is impossible. It is true that we could not remain to assist at midnight repast of Fitch and fudge. If we had there would have been no reason for the next morning? Would Miss Bingham have liked that?

It is a dangerous thing to explain; *causae acausae*. If Mr. Fitch is to blame for his star's she called him "her author" non-frankness which is not the title of the play thus: "Not the Frisky Mrs. Johnson."

DAMROSCH TO SUCCEED GRAU

NO DOUBT NOW THAT HE WILL BE THE NEXT IMPRESARIO.

He Has Formed a Syndicate to Back Him and Propose to Lease the Metropolitan Opera House for Five Years—Directors Favorable—May Consent This Week.

Nothing has yet been definitely settled about the lease of the Metropolitan Opera House, but it is practically settled that a decision will be reached this week. The choice of candidates has narrowed down until there is no doubt that the future Impresario will be a musician personally identified with operatic affairs in this city. This is Walter Damrosch.

Mr. Damrosch has been an eager applicant for the lease of the opera house from the time Maurice Grau's retirement was made certain. He formed a syndicate, which raised the necessary capital, and his rivals were Heinrich Couriel and Henry W. Savage. Mr. Damrosch last Saturday put his proposal before the committee of the directors of the Metropolitan Opera and Real Estate Company in writing, with an outline of his plan for conducting the theatre. He has applied for the lease for a term of five years.

G. G. Haven, chairman of this committee, and the other members are pleased with Mr. Damrosch's plan, and they realize the value of having a manager of previous experience in giving opera at the Metropolitan. One of Mr. Couriel's important financial backers has transferred his support to Mr. Damrosch. The conductor will be made the managing director of the Metropolitan when the directors announce their choice, which may be this week. Mr. Damrosch is pressing the committee for an early answer, because he wishes to announce as soon as possible his program for next year in order that the public may see that the former standard of performances is to be maintained.

The choice of Mr. Damrosch is likely to prove satisfactory to New York lovers of music. His experience has extended over a long period, as he began to conduct the performances under the old German régime while still a boy. His own operatic experience, which covered several years, was prosperous, and he withdrew from them to devote himself to composition and conducting. He was not engaged this year by Mr. Grau, who brought Alfred Hertz here to take his place in the direction of the German opera.

Mr. Damrosch is to meet the committee of the directors later in the week, and the fact that he is to be the next Impresario may be made public then.

MME. ROGER-MICLOS'S RECITAL. The French Pianist's Ideas About Chopin and Schumann Reviewed.

Mme. Roger-Miclos, who recently made her American debut at an orchestral concert at Mendelssohn Hall, gave a recital yesterday afternoon in that hall. Such a remarkable reversal of form as she disclosed is seldom found in a pianist. With the exception of some highly polished scale playing, there was practically nothing in her entire performance to call for anything but regret. She began her recital with a Schumann's "Carneval," of which she wisely omitted some of the most significant passages. Those which she did omit ought to have been left at home. The plain truth is that the lady failed to show any insight into the nature of the composition or the necessary technical equipment for the delivery of its notes.

It seemed as if at the beginning of the composition she might be nervous, but no amount of nervousness could have explained away her treatment of the later sections. Chopin was represented on her list by a value, the F sharp impromptu and the A flat ballade. It would be interesting to know whose edition of the ballade it was that she performed. It certainly was not one ever before heard in this country. The director of the Lincoln Center was such as to cause amazement, while the continual blurring of all passage work in this and other compositions showed a woeful lack of perception of the true uses of the pedals.

The compositions in which the lady's technical technique showed to advantage were a theme and variations by Haydn, a gavotte by Ten Brink and a mazurka by Godard. Of the Ten Brink and Godard pieces it can only be said that such music as these and the Brahms in the "Mozart as a Bell," entitled "An Overture," is not often offered to New York audiences at artistic recitals. At her first appearance Mme. Roger-Miclos played Saint-Saëns's G minor concerto very well indeed and won hearty praise. Just how the same pianist could play so differently on a rainy afternoon a few days later is a problem for experts in transmutation of tone color.

"LOHENGGRIN" AT THE OPERA. Wagner's Favorite Work Performed for the Sixth Time This Season.

Wagner was again represented at the Metropolitan Opera House last night by the most popular of his operas, "Lohengrin." This work usually finishes the season with a good score in respect of number of performances, and as last night was the sixth time this season it does not seem likely to fall far behind the records of previous years. The cast was in nearly all respects the same as heretofore. Mme. Gadski, to whom, with Mme. Sembrich, has fallen the lioness' share in this season of prima donnas, repeated her well-favored interpretation of Elsa, the fatally inquisitive bride, and Mr. Anthes, who wears pretty well and fulfills the prediction here made that he would improve on acquaintance, was the disappearing Knight of the Swan.

Mme. Schumann-Heink as Ortrud and Mr. Biehlman as Telramund darkened and plotted and came to grief in the old familiar way, while Mr. Blase as King Henry presided over the proceedings with his customary serenity of manner, and Mr. Muhlmuth, as the herald, published the orders with the precision of the well-trained adjutant. Mr. Hertz guided the impersonators, together with the well meaning orchestra and the wayward chorus, through the common time of the score with conscientious rectitude.

It is rumored that Miss Moore has broken off an engagement with a physician to devote herself to hospital work.

CHINESE PARTY AT MRS. FISHER'S.

Whole Casino Company Going to Play There on St. Valentine's Night.

Mrs. Stuyvesant Fish will have a novel Chinese party for her annual celebration of St. Valentine's night this year, according to an announcement made last night at the Casino Theatre. It was said there that the "Chinese Honeycomb" company has been engaged to go to Mrs. Fish's house at 25 East Seventy-eighth street immediately after the evening performance.

The company will go in full costume in electric cars and will take their orchestra to play for the third performance of the day. A representative of the theatre said last night that a stage is already being erected in the ballroom of Mrs. Fish's house.

The theatre folk expect to find their audience at the house in Chinese costume. Mrs. Fish's guests last year were dressed up as vegetables. The year before they were in miniskirt to carry on their merry-making.

DAMROSCH TO SUCCEED GRAU

NO DOUBT NOW THAT HE WILL BE THE NEXT IMPRESARIO.

He Has Formed a Syndicate to Back Him and Propose to Lease the Metropolitan Opera House for Five Years—Directors Favorable—May Consent This Week.

Nothing has yet been definitely settled about the lease of the Metropolitan Opera House, but it is practically settled that a decision will be reached this week. The choice of candidates has narrowed down until there is no doubt that the future Impresario will be a musician personally identified with operatic affairs in this city. This is Walter Damrosch.

Mr. Damrosch has been an eager applicant for the lease of the opera house from the time Maurice Grau's retirement was made certain. He formed a syndicate, which raised the necessary capital, and his rivals were Heinrich Couriel and Henry W. Savage. Mr. Damrosch last Saturday put his proposal before the committee of the directors of the Metropolitan Opera and Real Estate Company in writing, with an outline of his plan for conducting the theatre. He has applied for the lease for a term of five years.

G. G. Haven, chairman of this committee, and the other members are pleased with Mr. Damrosch's plan, and they realize the value of having a manager of previous experience in giving opera at the Metropolitan. One of Mr. Couriel's important financial backers has transferred his support to Mr. Damrosch. The conductor will be made the managing director of the Metropolitan when the directors announce their choice, which may be this week. Mr. Damrosch is pressing the committee for an early answer, because he wishes to announce as soon as possible his program for next year in order that the public may see that the former standard of performances is to be maintained.

The choice of Mr. Damrosch is likely to prove satisfactory to New York lovers of music. His experience has extended over a long period, as he began to conduct the performances under the old German régime while still a boy. His own operatic experience, which covered several years, was prosperous, and he withdrew from them to devote himself to composition and conducting. He was not engaged this year by Mr. Grau, who brought Alfred Hertz here to take his place in the direction of the German opera.

Mr. Damrosch is to meet the committee of the directors later in the week, and the fact that he is to be the next Impresario may be made public then.

MME. ROGER-MICLOS'S RECITAL. The French Pianist's Ideas About Chopin and Schumann Reviewed.

Mme. Roger-Miclos, who recently made her American debut at an orchestral concert at Mendelssohn Hall, gave a recital yesterday afternoon in that hall. Such a remarkable reversal of form as she disclosed is seldom found in a pianist. With the exception of some highly polished scale playing, there was practically nothing in her entire performance to call for anything but regret. She began her recital with a Schumann's "Carneval," of which she wisely omitted some of the most significant passages. Those which she did omit ought to have been left at home. The plain truth is that the lady failed to show any insight into the nature of the composition or the necessary technical equipment for the delivery of its notes.

It seemed as if at the beginning of the composition she might be nervous, but no amount of nervousness could have explained away her treatment of the later sections. Chopin was represented on her list by a value, the F sharp impromptu and the A flat ballade. It would be interesting to know whose edition of the ballade it was that she performed. It certainly was not one ever before heard in this country. The director of the Lincoln Center was such as to cause amazement, while the continual blurring of all passage work in this and other compositions showed a woeful lack of perception of the true uses of the pedals.

The compositions in which the lady's technical technique showed to advantage were a theme and variations by Haydn, a gavotte by Ten Brink and a mazurka by Godard. Of the Ten Brink and Godard pieces it can only be said that such music as these and the Brahms in the "Mozart as a Bell," entitled "An Overture," is not often offered to New York audiences at artistic recitals. At her first appearance Mme. Roger-Miclos played Saint-Saëns's G minor concerto very well indeed and won hearty praise. Just how the same pianist could play so differently on a rainy afternoon a few days later is a problem for experts in transmutation of tone color.

"LOHENGGRIN" AT THE OPERA. Wagner's Favorite Work Performed for the Sixth Time This Season.

Wagner was again represented at the Metropolitan Opera House last night by the most popular of his operas, "Lohengrin." This work usually finishes the season with a good score in respect of number of performances, and as last night was the sixth time this season it does not seem likely to fall far behind the records of previous years. The cast was in nearly all respects the same as heretofore. Mme. Gadski, to whom, with Mme. Sembrich, has fallen the lioness' share in this season of prima donnas, repeated her well-favored interpretation of Elsa, the fatally inquisitive bride, and Mr. Anthes, who wears pretty well and fulfills the prediction here made that he would improve on acquaintance, was the disappearing Knight of the Swan.

Mme. Schumann-Heink as Ortrud and Mr. Biehlman as Telramund darkened and plotted and came to grief in the old familiar way, while Mr. Blase as King Henry presided over the proceedings with his customary serenity of manner, and Mr. Muhlmuth, as the herald, published the orders with the precision of the well-trained adjutant. Mr. Hertz guided the impersonators, together with the well meaning orchestra and the wayward chorus, through the common time of the score with conscientious rectitude.

It is rumored that Miss Moore has broken off an engagement with a physician to devote herself to hospital work.

CHINESE PARTY AT MRS. FISHER'S.

Whole Casino Company Going to Play There on St. Valentine's Night.

Mrs. Stuyvesant Fish will have a novel Chinese party for her annual celebration of St. Valentine's night this year, according to an announcement made last night at the Casino Theatre. It was said there that the "Chinese Honeycomb" company has been engaged to go to Mrs. Fish's house at 25 East Seventy-eighth street immediately after the evening performance.

The company will go in full costume in electric cars and will take their orchestra to play for the third performance of the day. A representative of the theatre said last night that a stage is already being erected in the ballroom of Mrs. Fish's house.

The theatre folk expect to find their audience at the house in Chinese costume. Mrs. Fish's guests last year were dressed up as vegetables. The year before they were in miniskirt to carry on their merry-making.

PUBLICATIONS.

With a prefatory letter from

The Woman Who Toils

The Experiences of Two Women as Factory Girls
By Mrs. JOHN VAN VORST and MARIE VAN VORST

THIS remarkable volume contains the experiences of two ladies, both trained writers, who set out to discover by actual experience the conditions of American working girls. There could hardly be a more impressive book for any thoughtful reader. In a Pittsburgh pickle factory, in a mill town of New York, among the clothing makers of Chicago, the Lynn makers of shoes, the hands of the Southern cotton mills—in these diverse surroundings the facts about the working women are given from the standpoint of a more fortunate fellow woman. The truth is set down, straightforwardly and plainly, but without sensationalism; and the conclusions which follow inevitably are far-reaching indeed.

DOUBLEDAY, PAGE & COMPANY, 34 Union Sq. E., N. Y.
"THE PIT," by Frank Norris, is the "big novel" of 1903.

Charles Scribner's Sons

READY SATURDAY

By the Author of "Art for Art's Sake"

The Meaning of Pictures

By JOHN C. VAN DYKE

PROFESSOR VAN DYKE's new volume relates to the substance of pictorial art, as his "Art for Art's Sake" did to its technique. It is an explanation of, and a plea for, the beholder's point of view, which he deems as legitimate as that of the artist. He discusses the personal and the decorative elements in a work of art with great fulness and penetration, and he brings out the true significance of painting as he has heretofore explained its modes of expression. Taken together the two works form an original and concise exposition of the philosophy of painting.

Freely illustrated, \$1.25 net (postage 10 cts.).

Also this Romance of the French Revolution

Calvert of Strathore

By CARTER GOODLOE

A VERY original and mature piece of work from an entirely new point of view, recreating the life of the American Legation at Paris during the French Revolution.

With Christy Frontispiece in Colors, \$1.50

CHARLES SCRIBNER'S SONS, New York

Sixty-seventh Wedding Anniversary.
SYRACUSE, Feb. 11.—Mr. and Mrs. Samuel Bonta to-day celebrated their sixty-seventh wedding anniversary. Mr. Bonta is 91 and Mrs. Bonta, 85.

PUBLICATIONS.

OUT TODAY

A healthy, clean, story of the "new boy's" adventures at Dale School and elsewhere.

By CHAS. EDWARD RICH.

JOURNEYS

END

An absorbing romance of New York life, with a problem of choice between two heroines equally fascinating in absolutely different ways

By Justus Miles Forman

Beautifully illustrated by Karl J. Anderson, \$1.50

Doubleday, Page & Co., 34 Union Sq., N. Y.

Budd

MADISON SQUARE WEST

Suitable for Automobiles, Driving, Skating, etc.

See agents for the celebrated Coon's Fur and Silk Gloves.

PUBLICATIONS.

SHACABAC SAYS:

"A grandfather is a man who has two chances to make a fool of himself, and seldom neglects them."

"HER MAJESTY THE KING" For sale at all bookstores.

PUBLICATIONS.

With a prefatory letter from

The Woman Who Toils

The Experiences of Two Women as Factory Girls
By Mrs. JOHN VAN VORST and MARIE VAN VORST

THIS remarkable volume contains the experiences of two ladies, both trained writers, who set out to discover by actual experience the conditions of American working girls. There could hardly be a more impressive book for any thoughtful reader. In a Pittsburgh pickle factory, in a mill town of New York, among the clothing makers of Chicago, the Lynn makers of shoes, the hands of the Southern cotton mills—in these diverse surroundings the facts about the working women are given from the standpoint of a more fortunate fellow woman. The truth is set down, straightforwardly and plainly, but without sensationalism; and the conclusions which follow inevitably are far-reaching indeed.

DOUBLEDAY, PAGE & COMPANY, 34 Union Sq. E., N. Y.
"THE PIT," by Frank Norris, is the "big novel" of 1903.

Charles Scribner's Sons

READY SATURDAY

By the Author of "Art for Art's Sake"

The Meaning of Pictures

By JOHN C. VAN DYKE

PROFESSOR VAN DYKE's new volume relates to the substance of pictorial art, as his "Art for Art's Sake" did to its technique. It is an explanation of, and a plea for, the beholder's point of view, which he deems as legitimate as that of the artist. He discusses the personal and the decorative elements in a work of art with great fulness and penetration, and he brings out the true significance of painting as he has heretofore explained its modes of expression. Taken together the two works form an original and concise exposition of the philosophy of painting.

Freely illustrated, \$1.25 net (postage 10 cts.).

Also this Romance of the French Revolution

Calvert of Strathore

By CARTER GOODLOE

A VERY original and mature piece of work from an entirely new point of view, recreating the life of the American Legation at Paris during the French Revolution.

With Christy Frontispiece in Colors, \$1.50

CHARLES SCRIBNER'S SONS, New York

Sixty-seventh Wedding Anniversary.
SYRACUSE, Feb. 11.—Mr. and Mrs. Samuel Bonta to-day celebrated their sixty-seventh wedding anniversary. Mr. Bonta is 91 and Mrs. Bonta, 85.

PUBLICATIONS.

OUT TODAY

A healthy, clean, story of the "new boy's" adventures at Dale School and elsewhere.

By CHAS. EDWARD RICH.

JOURNEYS

END

An absorbing romance of New York life, with a problem of choice between two heroines equally fascinating in absolutely different ways

By Justus Miles Forman

Beautifully illustrated by Karl J. Anderson, \$1.50

Doubleday, Page & Co., 34 Union Sq., N. Y.

Budd

MADISON SQUARE WEST

Suitable for Automobiles, Driving, Skating, etc.

See agents for the celebrated Coon's Fur and Silk Gloves.

PUBLICATIONS.

SHACABAC SAYS:

"A grandfather is a man who has two chances to make a fool of himself, and seldom neglects them."

"HER MAJESTY THE KING" For sale at all bookstores.

PUBLICATIONS.

With a prefatory letter from

The Woman Who Toils

The Experiences of Two Women as Factory Girls
By Mrs. JOHN VAN VORST and MARIE VAN VORST

THIS remarkable volume contains the experiences of two ladies, both trained writers, who set out to discover by actual experience the conditions of American working girls. There could hardly be a more impressive book for any thoughtful reader. In a Pittsburgh pickle factory, in a mill town of New York, among the clothing makers of Chicago, the Lynn makers of shoes, the hands of the Southern cotton mills—in these diverse surroundings the facts about the working women are given from the standpoint of a more fortunate fellow woman. The truth is set down, straightforwardly and plainly, but without sensationalism; and the conclusions which follow inevitably are far-reaching indeed.

DOUBLEDAY, PAGE & COMPANY, 34 Union Sq. E., N. Y.
"THE PIT," by Frank Norris, is the "big novel" of 1903.

Charles Scribner's Sons

READY SATURDAY

By the Author of "Art for Art's Sake"

The Meaning of Pictures

By JOHN C. VAN DYKE

PROFESSOR VAN DYKE's new volume relates to the substance of pictorial art, as his "Art for Art's Sake" did to its technique. It is an explanation of, and a plea for, the beholder's point of view, which he deems as legitimate as that of the artist. He discusses the personal and the decorative elements in a work of art with great fulness and penetration, and he brings out the true significance of painting as he has heretofore explained its modes of expression. Taken together the two works form an original and concise exposition of the philosophy of painting.

Freely illustrated, \$1.25 net (postage 10 cts.).

Also this Romance of the French Revolution

Calvert of Strathore

By CARTER GOODLOE

A VERY original and mature piece of work from an entirely new point of view, recreating the life of the American Legation at Paris during the French Revolution.

With Christy Frontispiece in Colors, \$1.50

CHARLES SCRIBNER'S SONS, New York

Sixty-seventh Wedding Anniversary.
SYRACUSE, Feb. 11.—Mr. and Mrs. Samuel Bonta to-day celebrated their sixty-seventh wedding anniversary. Mr. Bonta is 91 and Mrs. Bonta, 85.

PUBLICATIONS.

OUT TODAY

A healthy, clean, story of the "new boy's" adventures at Dale School and elsewhere.

By CHAS. EDWARD RICH.

JOURNEYS

END

An absorbing romance of New York life, with a problem of choice between two heroines equally fascinating in absolutely different ways

By Justus Miles Forman

Beautifully illustrated by Karl J. Anderson, \$1.50

Doubleday, Page & Co., 34 Union Sq., N. Y.

Budd

MADISON SQUARE WEST

Suitable for Automobiles, Driving, Skating, etc.

See agents for the celebrated Coon's Fur and Silk Gloves.

PUBLICATIONS.

SHACABAC SAYS:

"A grandfather is a man who has two chances to make a fool of himself, and seldom neglects them."

"HER MAJESTY THE KING" For sale at all bookstores.

PUBLICATIONS.